

FACULTY OF MUSIC UNIVERSITY OF TORONTO

*Faculty Artists  
Series*

---

PROGRAMME III

WALTER HALL

SATURDAY, FEBRUARY 28, 1987

8:00 pm

PROGRAMME

Sonata in C Major for Cello and Piano, SERGEI PROKOFIEV  
Op. 119 (1891-1953)

Andante grave

Moderato

Allegro, ma non troppo

Vladimir Orloff, cello

Patricia Parr, piano

Chansons madécasses

MAURICE RAVEL  
(1875-1937)

I. Ô belle Nahandove!

II. Méfiez-vous les blancs...

III. Il est doux de se coucher...

Linda Bennett, mezzo-soprano

Suzanne Shulman, flute

Vladimir Orloff, cello

William Aide, piano

INTERMISSION

Avowals (1985)

JOHN BECKWITH  
(b. 1927)

Text by bpNichol

Henry Ingram, tenor

John Beckwith, keyboards

Quintet in E-flat Major, K.452 WOLFGANG AMADEUS MOZART

Largo - Allegro moderato

(1756-1791)

Larghetto

Rondo: Allegretto

Richard Dorsey, oboe

Joaquin Valdepeñas, clarinet

David McGill, bassoon

Eugene Rittich, horn

Patricia Parr, piano



## TONIGHT'S ARTISTS

LINDA BENNETT received her Bachelor of Music Degree in Performance from the University of Toronto in 1983. The following year, she graduated from the Opera School, and she is currently a member of the Canadian Opera Company Ensemble. She recently performed in Vivaldi's Orlando Furioso for the CBC film The Life of Antonio Vivaldi, scheduled for international release. Highlights of Miss Bennett's upcoming engagements include La Cenerentola, Boris Godunov, Die Fledermaus and Adriana Lecouvreur with the COC, as well as performances with the Virginia Symphony and at the National Arts Centre.

After graduating from the Florida State University and University of Toronto Opera School, HENRY INGRAM continued his studies at Aldeburgh, under Sir Peter Pears, and at the Bach Aria Institute and Festival. He has performed with such ensembles as the Toronto Operetta Theatre, Canadian Opera Company, Guelph Spring Festival and Stratford Festival. A recent Sullivan Foundation Award winner, Henry Ingram made his Carnegie Hall debut with the Oratorio Society of New York, and he has appeared with opera companies and orchestras in Boston, Indianapolis and Charlotte, North Carolina.

Born in Odessa, VLADIMIR ORLOFF became the youngest member of the Bucharest Philharmonic at the age of seventeen and, within a few years, had captured top prizes at the Bucharest, Warsaw and Geneva International Competitions. He has appeared in major centres throughout Eastern and Western Europe, China and North America. Last summer, he performed in Italy and Spain and, in October, he undertook a four-week tour of South America. Next month, he will premiere a cello concerto by Austrian composer Thomas Christian David with the Tonkuenstler Orchester in Vienna. Mr. Orloff joined the Faculty of Music as a Professor upon his arrival in Canada in 1971.

Following her graduation from the Faculty of Music, SUZANNE SHULMAN studied in Europe with Jean-Pierre Rampal, Marcel Moyse and Michel Debost. She has performed with such renowned artists as Maureen

Forrester, the late Glenn Gould, and the Orford String Quartet, while her orchestral engagements have included performances with The Toronto Symphony, Hamilton Philharmonic, Quebec Symphony and BBC orchestras of Great Britain. Miss Shulman is an instructor at the Royal Conservatory of Music and Faculty of Music, University of Toronto, as well as at McMaster University. She will perform with the Rembrandt Trio at Harbourfront on March 1.

RICHARD DORSEY is a graduate of Boston University and the Catholic University of America in Washington. He has performed as Principal Oboe with the United States Air Force Symphony, Oklahoma City Symphony Orchestra, Stratford Festival Ensemble, Kitchener-Waterloo Symphony and National Arts Centre Orchestra. Mr. Dorsey joined The Toronto Symphony as Associate Principal Oboe in 1979; in 1983, he was appointed to the post of Principal Oboe. In addition, he has been a Faculty member of the University of Oklahoma and Sir Wilfrid Laurier University. He is presently a staff member of the Faculty of Music, University of Toronto.

JOAQUIN VALDEPEÑAS, a native of Mexico, studied at California State University and Yale University before joining The Toronto Symphony as Principal Clarinet in 1980. He has performed as soloist with the Mostly Mozart and Aspen Music Festivals, at the International Clarinet Congress, and with the BBC Welsh Symphony. In addition, Mr. Valdepeñas is an instructor and chamber music coach at the Faculty of Music, University of Toronto. He recently formed the ensemble Amici with cellist David Hetherington and pianist Patricia Parr; on March 27, the ensemble will perform at the St. Lawrence Centre, under the auspices of CentreStage Music's Festival II Series.

At the age of seventeen, DAVID MCGILL won the position of Principal Bassoon with the Tulsa Philharmonic. In 1981, after one season with that orchestra, he left to study at the Curtis Institute of Music. He has captured top prizes at several competitions, and performed as soloist with the Oklahoma Symphony, Colorado Philharmonic, and The Toronto Symphony. During the fall of 1985, David McGill was awarded the



position of Principal Bassoon with the Florida Orchestra. The week following his move to Tampa, he was offered the position of Principal Bassoon with The Toronto Symphony. David McGill also teaches chamber music and bassoon at the University of Toronto.

EUGENE RITTICH, Adjunct Professor at the Faculty of Music, University of Toronto, has been Principal Horn of The Toronto Symphony since 1952. A native of Alberta and a graduate of the Curtis Institute of Music, he has been a frequent soloist and chamber music artist on the CBC, and with The Toronto Symphony, Stratford Festival, Hart House Orchestra and CBC Symphony. As a teacher and coach, he has been associated with the Faculty of Music since 1962, and with the National Youth Orchestra since its inception. Along with Patricia Parr, he gives generously of his time in organizing the Faculty Artists Series.

A member of the Faculty of Music, University of Toronto since 1952, JOHN BECKWITH served as Dean from 1970 to 1977. In 1984, he was appointed Jean A. Chalmers Professor of Canadian Music and Director of the Faculty's Institute for Canadian Music. That same year, he received the Canadian Music Council's "Composer of the Year Award." He has fulfilled many commissions, and his works have been recorded by such labels as RCI, RCA-Victor, London/Select, Capitol and Centrediscs. John Beckwith has written numerous reviews and articles and, for many years, he was a writer and programmer for CBC, and programme annotator for The Toronto Symphony.

WILLIAM AIDE is heard frequently on CBC "Arts National" in vocal and chamber concerts, and as soloist in the romantic, French and contemporary repertory. He has premiered concerti by Canadian composers Irving Glick, Walter Buczynski, Samuel Dolin, and Peter Koprowski, as well as having performed some 25 concerti with such conductors as Walter Susskind, Charles Dutoit, Mario Bernardi, Raffi Armenian and Arthur Fiedler. His recording of the 24 Chopin Etudes will be released this spring on the Musica Viva label. William Aide is Performance Coordinator at the Faculty of Music, University of Toronto.

Before she was ten, PATRICIA PARR had appeared as soloist with The Toronto Symphony, Rochester Civic Orchestra, and New York Pops. Since then, she has performed on radio and television, as well as with major orchestras throughout Canada and the United States. Her outstanding ability as a chamber musician is widely known, and Miss Parr performs regularly with her colleagues at the Faculty of Music. An acclaimed recording on Arbor Discs with violinist Lorand Fenyves of sonatas by Bartok and Franck is now available, and soon to be released on the CBC SM-5000 series are works for clarinet and piano with Joaquin Valdepeñas.

\* \* \* \* \*

#### NOTES

Sonata in C Major for Cello and Piano, SERGEI PROKOFIEV  
Op. 119

On February 10, 1948, a decree of the party central committee declared that many of the works of the most prominent Soviet composers were "marked with formalist deviations... alien to the Soviet people". Prokofiev was one of the many composers subjected to this attack, and several of his earlier works, such as the opera War and Peace, were banned from performance. Though he had made sketches for the Op. 119 sonata as early as 1947, these words must have rung in his ears during the work's completion in the spring of 1949.

The C Major Sonata was written specifically for two eminent Soviet musicians: Sviatoslav Richter and Mstislav Rostropovich, the latter having helped Prokofiev edit the cello part. The first movement of the sonata is dominated by a single lyrical theme which is shared equally between the two instruments. The second movement, by way of contrast, is written in a much lighter vein and contains many new melodies, few of which undergo any real development. The third movement recalls elements of the first, both in its gentle, lyrical mood, and in its use of first movement material in its coda. This final section employs a series of spectacular scalar passages for both piano and cello.



## Chansons madécasses

MAURICE RAVEL

In 1924, the American Elizabeth Sprague Coolidge, a generous patron of contemporary music, commissioned Ravel to write a song cycle with accompaniment, if possible, for flute, cello and piano. Ravel happily complied and chose as a text three poems from the Chansons madécasses collection (1787), written by the Creole poet, Evariste-Désiré de Parby (1753-1814).

In the first song, Ravel's orchestration helps build up the anticipation of Nahandove's visit: before she arrives, the voice is accompanied by the cello, her imminent arrival employs the piano only ("She is coming! I recognize the quickened breath"), and her actual arrival ("It is she, it is she") is accompanied by the piano, the cello, and the flute.

The gentle lyricism of the first song contrasts sharply with the hysterical mood of the second. Beginning with an alarming shriek, the savagery of Aya! is maintained through use of pizzicato and slides on the cello, trills on the flute, dissonant chords on the piano, and unexpected cries from the voice.

The third song, evokes the image of a languorous afternoon in the heat of the tropics. Both the slow tempo of this piece (Lento) and the minimal accompaniment contribute to this image. Only for six bars do all three instruments and the voice perform together and, in this limited space, Ravel produces the most exotic music of the entire cycle. By combining novel orchestral affects with a quiet and low-pitched vocal line, *Il est doux* transports the soul to the warmth of Madagascar.

## Avowals

JOHN BECKWITH

Avowals was written as a joint commission by bpNichol and John Beckwith for tenor Henry Ingram in 1985 and premiered on the Classical Cabaret series. This was a second collaboration for Nichol and Beckwith; in 1982, the CBC commissioned a work for St. Valentine's Day. The resulting composition, *Mating Time*, was performed by twenty voices, electric piano and percussion.

Written for tenor and keyboards (piano, harpsichord and celeste), *Avowals* is described by its creators as a "monodrama". On the stage, spotlights create a backstage area and a performance area. Within these confines, the conflict between the tenor's on-stage and off-stage personalities is exposed. After several failed attempts at performing on-stage, he finally discovers a way to complete his performance. The entire work ends with a cadenza-like passage of vowels.

#### Quintet in E-flat Major, K.452 WOLFGANG AMADEUS MOZART

Mozart is often lauded for having been able to produce first-class compositions while subject to severe time limitations. During the last two weeks of March 1784, for example, he wrote and performed three major works, one of which was the E-flat quintet. In a letter to his father, dated April 10, 1784, he wrote: "I composed two grand concertos (K.450 and K.451) and then a quintet (K.452), which called forth the very greatest applause: I myself consider it to be the best work I have ever composed. How I wish you could have heard it!"

It is easy to see why Mozart felt such pride in his quintet; it is an extremely charming work which masterfully engages the piano and woodwinds in dialogue throughout each of its three movements. Particularly pleasing are the moments when the woodwinds answer the piano tutti. This retort is especially effective in the first movement, where the piano has more solo passages than any of the other instruments.

In the second movement (*Larghetto*), the woodwinds share the thematic material more equally with the piano, and this results in some of the most beautiful music in the entire quintet. As fragments of the theme are passed to each of the woodwinds for solo passages, different tone colours are momentarily highlighted, creating a rich aural tapestry. The cheerful third-movement rondo ends with a cadenza for all instruments, thus closing the quintet with equal participation by all.

Notes by Roberta Smith



## TEXTS

MAURICE RAVEL

Ô belle Nahandove!

Nahandove, ô belle Nahandove!  
Leoiseau nocturne a commencé ses cris,  
la pleine lune brille sur ma tête,  
et la rosée naissante humecte mes cheveux.  
Voici l'heure: qui peut t'arrêter,  
Nahandove, ô belle Nahandove!  
Le lit de feuilles est préparé;  
je l'ai parsemé de fleurs, et d'herbes odoriférantes,  
il est digne de tes charmes,  
Nahandove, ô belle Nahandove!

Elle vient. J'ai reconnu la respiration précipitée  
que donne une marche rapide:  
J'entends le froissement de la pagne qui l'enveloppe;  
c'est elle, c'est Nahandove, la belle Nahandove!

Ô reprends haleine, ma jeune amie;  
repose-toi sur mes genoux.  
Que ton regard est enchanteur,  
que le mouvement de ton sein est vif et délicieux  
sous la main qui le presse!  
Tu souris, Nahandove, ô belle Nahandove!

Tes baisers pénètrent jusqu'à l'âme;  
tes caresses brûlent tous mes sens:  
arrête, ou je vais mourir.  
Meurt-on de volupté, Nahandove, ô belle Nahandove?  
Le plaisir passe comme un éclair;  
ta douce haleine s'affaiblit,  
tes yeux humides se referment,  
ta tête se penche mollement,  
et tes transports s'éteignent dans la langueur.

Je sais tu ne fus si belle,  
Nahandove, ô belle Nahandove!  
Tu pars, et je vais languir dans les regrets et  
les desirs;  
je languirai jusqu'au soir; tu reviendras ce soir,  
Nahandove, ô belle Nahandove!

Nahandove, oh beautiful Nahandove!  
The night bird has begun his cry,  
The full moon shines on my head,  
And the newborn dew drops dampen my hair.  
This is the time: who can stop you,  
Nahandove, oh beautiful Nahandove!  
The bed of leaves is ready;  
I have sprinkled it with flowers and scented herbs,  
It is worthy of your charms,  
Nahandove, oh beautiful Nahandove!

She comes. I recognize the quickened breath which  
comes from a quick pace:  
I hear the rustle of the skirt that surrounds her;  
It is she, the beautiful Nahandove!

Oh, catch your breath, my young love;  
Rest on my knees.  
Your face is captivating,  
The rise of your breast is so alive and pleasures  
the hand which presses against it!  
You smile, Nahandove, oh beautiful Nahandove!

Your kisses reach the soul;  
Your caresses burn all my senses:  
Stop, or I will die.  
Does one die of pleasure, oh beautiful Nahandove?  
Pleasure passes like a flash of lightning;  
Your gentle breath slows,  
Your moist eyes close,  
Your head falls gently,  
And your passions subside into languor.

Never were you so beautiful,  
Nahandove, oh beautiful Nahandove!  
You are leaving, and I will pine with regrets and  
and desires;  
I will languish until evening; you will return tonight,  
Nahandove, oh beautiful Nahandove!

Méfiez-vous des blancs...

Aoua! Aoua! Méfiez-vous les blancs, habitans du rivage.  
Du temps de nos pères, des blancs descendirent dans  
cette île; on leur dit: Voilà des terres;  
que vos femmes les cultivent.  
Soyez justes, soyez bons, et devenez nos frères.  
Les blancs promirent, et cependant ils faisaient des  
retranchemens.  
Un fort menaçant s'éleva; le tonnerre fut renfermé  
dans des bouches d'airain; leurs prêtres voulurent  
nous donner un Dieu que nous ne connaissons pas;  
ils parlèrent enfin d'obéissance et d'esclavage:  
plûtôt la mort!

Le carnage fut long et terrible;  
mais, malgré la foudre qu'ils vomissaient,  
et qui écrasait des armées entières  
ils furent tous exterminés.

Aoua! Aoua! Méfiez-vous les blancs,  
Nous avons vu de nouveaux tyrans,  
plus forts et plus nombreux,  
planter leur pavillon sur le rivage:  
le ciel a combattu pour nous;  
il a fait tomber sur eux les pluies,  
les tempêtes et les vents empoisonnés.  
Ils ne sont plus, et nous vivons, nous vivons libres.  
Aoua! Aoua! Méfiez-vous des blancs, habitans du rivage.

Aya! Aya! Place no trust in white men, oh shore dwellers,  
From the time of our fathers, the whites descended upon  
this island; we said to them, "Here are our lands;  
That your women may cultivate them.  
Be just, be good, and become our brothers.  
The whitemen promised, and at the same time, built  
defenses.  
A threatening fort arose; thunder was trapped  
within the mouths of bronze; their priests wished to  
give us a god that we did not know;  
Finally, they spoke of obedience and slavery:  
Better Death!

The slaughter was long and terrible;  
But, despite the lightning which they spewed out,  
And annihilated entire armies,  
They were all exterminated.

Aya! Aya! Place no trust in white men,  
We have seen new tyrants,  
Stronger, and more numerous,  
Setting up camp on the riverbank:  
Heaven has fought for us  
It has made the storms fall upon them,  
Raised tempests and poisoned winds.  
They are no longer, and we live on as free men.  
Aya! Aya! Place no trust in white men, dwellers of  
the shore.

Il est doux de se coucher...

Il est doux de se coucher durant la chaleur sous un  
arbre touffu,  
et d'attendre que le vent du soir amène la fraîcheur.

Femmes, approchez.

Tandis que je me repose ici sous un arbre touffu,  
occupez mon oreille par vos accens prolongés;  
répétez la chanson de la jeune fille,  
lorsque ses doigts tressent la natte,  
ou lorsqu'assise auprès du riz,  
elle chasse les oiseaux avides.

Le chant plaît à mon âme, la danse est pour moi  
presqu'aussi douce qu'un baiser.  
Que vos pas soient lents, qu'ils imitent les attitudes  
du plaisir et l'abandon de la volupté.  
Le vent du soir se lève; la lune commence à briller  
au travers des arbres de la montagne.  
Allez, et préparez le repas.

It is sweet to sleep in the heat under a  
leafy tree,  
and to wait for the freshness that comes with the  
evening breeze.  
For women to approach.  
While I lie here under a leafy tree,  
Fill my ears with sweet nothings.  
Sing the song of a young girl,  
While her fingers braid her hair.  
Or while sitting next to the rice,  
She chases away the greedy birds.

This song pleases my heart, dancing pleases me  
as well as a kiss.  
Your movements are so slow, they evoke the abandon  
of pleasure and voluptuousness.  
The evening breeze rises, the moon begins to shine  
across the trees and the hills.  
Come, and make dinner.



The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

\* \* \* \* \*

FINAL FACULTY ARTISTS SERIES PROGRAMME

Saturday, April 11, 1987 at 8:00 pm  
WALTER HALL

Lorand Fenyves, Fujiko Imajishi, violins; Rivka Golani, viola; Vladimir Orloff, cello; Nora Shulman, flute; Judy Loman, harp; Patricia Parr, piano  
Works by DEBUSSY, KODALY, and SCHUBERT

\* \* \* \* \*

UPCOMING EVENTS AT THE FACULTY OF MUSIC

March 5

THURSDAY NOON SERIES

OPERA DIVISION presents an introduction to Mozart's unfinished opera L'Oca del Cairo & Ibert's one-act farce Angélique  
Walter Hall 12:10 pm

FREE

March 8

FACULTY RECITAL SERIES

Mark Pedrotti, baritone; John Greer, piano  
Works by SCHUBERT, POULENC, HOLMAN, HEAD, and SMETANA  
Walter Hall 3:00 pm  
\$10/\$6 students, seniors

UNIVERSITY OF TORONTO • FACULTY OF MUSIC  
OPERA DIVISION

---

PRESENTS

---

**L'OCA del CAIRO**  
(The Goose from Cairo) by W. A. MOZART  
(IN ENGLISH)

---

and

---

**Angélique**  
by JACQUES IBERT  
(IN ENGLISH)

---

MARCH 6, 7, 13, 14, 1987..... 8 PM

MACMILLAN THEATRE

---

EDWARD JOHNSON BUILDING

---

\$15 ADULTS; \$10 STUDENTS/SENIORS. All seats reserved.  
BOX OFFICE OPENS FEB. 9. MAIL ORDERS TO: BOX OFFICE,  
EDWARD JOHNSON BLDG, U of T, TORONTO M5S 1A1. CHEQUES  
PAYABLE "UNIVERSITY OF TORONTO" OR USE VISA. PLEASE  
INCLUDE \$1 SERVICE CHARGE. NO REFUNDS.

BOX OFFICE: 978-3744 OPEN 12-5 PM MON-FRI

---